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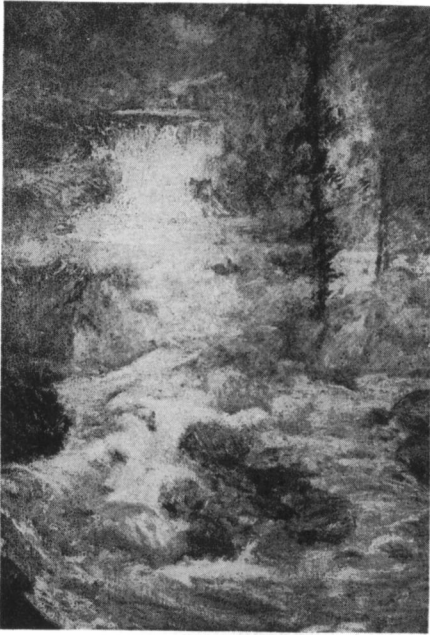
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THE RAINBOW'S SOURCE  
*John H. Twachtman (1853-1902)*

of the iridescence of ancient glass that flakes and falls at the touch.

Another painting, *March Woodlands*, temporarily lent to the Museum, shows an entirely different phase of Twachtman's work. A landscape in warm grays and flesh tones, equally poetic and suggestive, but less brilliant in color. It is difficult to describe pictures of such quality. The artist's message is not one that may be conveyed by words. He must speak to us directly, and if we understand, he leads us into a new world, he shows us new beauty—beauty most of us miss.

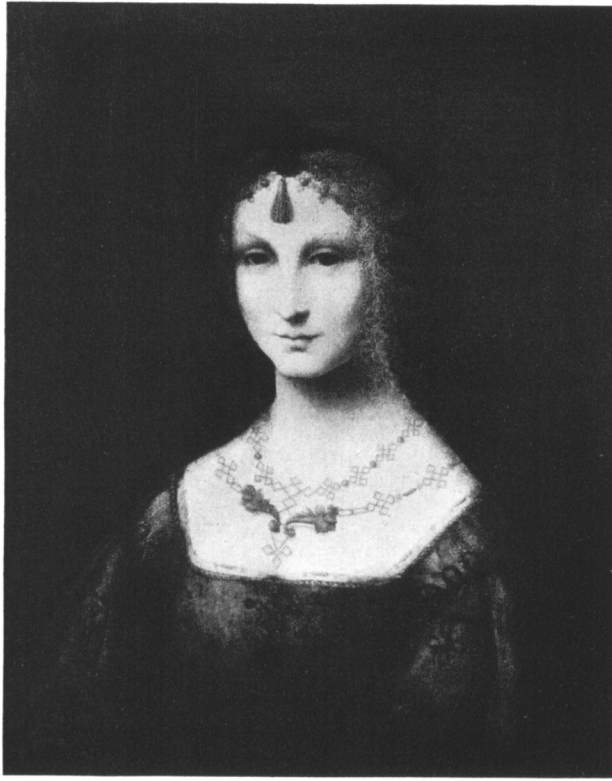
John H. Twachtman was born in Cincinnati in 1853. In 1875 he went to Munich, where he studied for two years under Loefftz. He joined Duveneck's class and with a number of

other young American art students went to Florence and Venice. After the breaking up of this class, Twachtman went to Paris, where he studied at the Academie Julian under Boulanger and Lefebvre. He was a member of the Society of American Artists and of the Ten American Painters. He died in Gloucester, Mass., in 1902.

R. A. H.

#### AN ITALIAN PORTRAIT OF THE LOMBARD SCHOOL.

A RECENT accession of the Museum is a XVI century Italian portrait of the Lombard school, ascribed with a high degree of plausibility to the painter Gianpietrino (Pietro Rizzo or Ricci), who flourished at Milan during the latter part of the XV century and the opening years of the XVI century. He was not only an imitator of the style of Leonardo da Vinci; but was, with Boltraffio, Marco d'Oggionno, Salaino, Giovan Antonio Bazzi and Cesare da Sesto, a direct pupil of the master. The gentle smiling countenances of Gianpietrino's female heads are immediately recognized as reproductions of Leonardo's enigmatic smile as typified in the *Mona Lisa*. Of all the members of the Lombard school, Gianpietrino was perhaps most successful in retaining this dreamy, poetic expression. He usually painted only half length figures, rarely large altar pieces; and many of his works were until comparatively recent years ascribed to his master. He has often been confused also with Sodoma, Luini and Marco d'Oggionno. His work is now generally identified by certain characteristics of drawing, by its cold gray modelling, and by the peculiar golden red color of the draperies. His studio is said to have been one of the



**YOUNG PATRICIAN WOMAN**  
*Gianpietrino (Circa 1493-1540)*

busiest and most frequented in Milan between the years 1520 and 1530.

The painting acquired by the Museum has been given the title "A Young Patrician Woman," in the absence of any record of the identity of the sitter. It is a bust portrait on a wooden panel, 24 by 19 $\frac{7}{8}$  inches. The likeness is that of a young woman of unmistakably noble birth and gentle breeding, as indicated by the elegance of her features and the dignity of her expression. The patrician beauty of the face is enhanced by a fascinating, enigmatic smile which plays gently over the softly molded contours, imparting to the countenance an air of ineffable charm. The rendition of the features is accomplished with great

delicacy and precision, the modelling with its cool gray shadows, having a pronouncedly sculpturesque quality. The golden colored hair hangs down in minutely painted ringlets, and is confined at the brow by a dark ribbon from which jewels are pendant. She wears also a gold necklace of intricate design with Renaissance ornament. The low cut bodice, with its full sleeves, is painted in the rich orange red tone usually found in Gianpietrino's draperies; and the background is now almost black, blending with the shadows of the figure. The color scheme of the portrait is one of unusual richness and depth and accords well with its alluring air of mystery.

J. B. M.